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Vol. XXXI

महिममय-भारतम्

पश्चिमवङ्ग-सर्वकारीय-संस्कृत-शिक्षापरिषदध्यक्षेण

डक्टर-श्रीयतीन्द्रविमलचतुर्धुरीणेन विरचितम्

The Mahimamaya-Bharatam

(Or the Glory that India is)
A New Sanskrit Drama
on a modern Subject

by

Dr. Jatindra Bimal Chaudhuri Ph. D.

(Staged for the first time by members of the
Pracyavani at Talkotra Park, New
Delhi, under the auspices of the Song
and Drama Division, Govt. of
India, in connection with
Summer Drama Festival
on the 20th April, 1959)

Calcutta, 1960

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Introduction

Sanskrit has been unjustly labelled as a dead as well as a very difficult language. Hence, it is thought that Sanskrit cannot be suitably used as a medium for a modern subject. But we humbly hope that the present work will go a long way to dispel this unfounded notion.

It is indeed a matter of great gratification to us all that when this drama was staged by the Pracya Vani for the first time at the Talkotra Park, New Delhi, on the 18th April, 1959, under the auspices of the Song and Drama Division, Govt. of India, New Delhi on the occasion of its Summer Drama Festival, it proved to be easily intelligible to the vast audience present there. We remember with joy as to how they appreciated the humorous scenes of the drama and expressed their appreciation of the same through constant clapping.

All the scenes of this Drama are based upon authentic sources, and as such, the drama has also a historical value.

We are indeed very grateful to Sj. Anantasayanam Ayyangar, Speaker, Lok Sabha, Dr. B. V. Keskar, Minister for Information and Broadcasting, Sj. Ramadhyani, Secretary to this Ministry and Mrs. Ramadhyani, Sj. J. C. Mathur, I.C.S., Director-General, All India Radio, Lt. Col. Gupte, Director of Song and Drama Division, Ministry of Information and Broadcasting, New Delhi for helping and encouraging us in various ways, and for kindly attending our performance at New Delhi.

PRACYA VANI
3, Federation Street,
Calcutta—9

J. B. Chaudhuri
20. 12. 60.

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Mahimamaya—Bharatam

Staged for the first time under the direction of

Dr. Roma Chaudhuri, Principal, West Bengal Govt. Lady Brabourne College, Calcutta. on 20-4-1959

By

the Members of "Pracyavani", Institute of Oriental Learning, Calcutta, at New Delhi.

Music By

Sri Pankaj Kumar Mallik.

(*Kindly recorded by Akasavani, Calcutta.)

Sri Gaurikedar Bhattacharya.

Dramatic Personnel

Male :—

1. Sahajahan—Prof. Ashok Chattopadhyay Sastri, Panchatirtha, M.A. (Double)
2. Brahma and Sanatana—Prof. Gopika Mohan Bhattacharya, Nyayatirtha, M.A.
3. Sindhukshit and Siva—Prof. Rabindra Nath Bhattacharya, Vedantatirtha, M.A.
4. Damodara—Prof, Siddheswara Chattopadhyay, Kavyatirtha, M.A.
5. Shishya—Sri Sakti Prasad Mukhopadhyay B.A.
6. Rahim—Shri Mihir Kumar Bhattacharya M.A.
7. Rama—Shri Prabhash Kumar Phadikar, M.A.
8. Nandi and Narada—Sri Gaurikedar Bhattacharya

Female :—

1. Nati and Jahanara—Prof. Swapna Das M.A.
2. Manjula Devi and Sindhukshit Patni—Srimati Sunanda Mitra M.A.

SUMMARY OF
"Mahimamaya-Bhāratam"
(The Glorious India)

Composed by—
Dr. Jatindra Bimal Chaudhuri

The present Uparūpaka Mahimamaya-Bhāratam is a bold attempt to show that Sanskrit is neither a dead nor a difficult language. To the contrary, it is capable of being used in such a simple form that is easily understood by all.

Nandi or Benedictory Song :

Obeisance to Mother India, the Light of the World, the Cradle of Eternal Human Civilisation and Culture, the Illuminator of all.

PRASTAVANA.

Prologue : Sutradhara and Nati

The Stage-Manager and Lady-Assistant converse amongst themselves and decide to stage a playlet "Mahimamaya-Bhāratam", depicting the glory of India throughout the ages, with special reference to Development of Projects, like Irrigation.

SCENE—I

Vedic Age—Worship of Sindhu River

Place—Sage Sindhukṣit, his wife and disciple on the bank of river Sindhu in a Yajna-Bhūmi or Sacrificial Ground.

Time—Morning.

The sage Sindhukṣit of Rg-Vedic Age is offering oblations to Sapta-Sindhu or the River Sindhu with its tributaries, and invoking them to bring prosperity and happiness to all.

On a query from his wife, he explains to her the real significance of the term "Sapta-Sindhu" viz. all the rivers of India.

On another query from his disciple, he tells him that the process of worshipping the rivers is just the same as worshipping Mother, for, rivers are our Mothers.

SCENE—II

PAURANIC AGE

Birth of River Ganga

Place—Nārada, iva, Viṣṇu, Brahmā in the Himalayas
Time—Morning

Sage Narada finds Ragas and Rāgiṇis lying desolate in wilderness and learns from them that they have been reduced to such a state for dearth of good appreciators or music listeners. Then, on Narada's request, Śiva agrees to sing, provided Viṣṇu and Brahma agree to be his listeners. They consenting, Siva brings his infinitely sweet, intensely soul-stirring music. on listening to which Viṣṇu melts off. Brahmā collects this melted form of Viṣṇu in his Kamaṇḍulu, and thus the holy Gaṅgā comes into being.

SCENE—III

MUHAMMADAN AGE

Irrigation-Projects during the reign of Emperor Sahajahan.

Place—Sahajahan and his daughter Jahānara in Red Fort.

Time—Evening.

Jahanarā, anxious for the return of her father Sahajahan who has gone to Lahore, is singing a song, looking at the Yamuna, praising the river for her

services to Mankind, and invoking God's blessings for all. At that time, Emperor Sahajahan returns from Lahore, and informs her joyfully how Alimarden, Governor of Lahore, has agreed to launch a New River-system scheme in the light of his experience gained in Kandahar. Jahanara expresses great joy at this beneficial scheme, so fondly dreamt of by Empress Mumtaz herself.

SCENE—IV

MODERN AGE

Damodar-River-Valley Project

Place—Two day-labourers Ram and Rahim. A group of visitors. Pelava Kumar, Sanatana, Damodar and Manjula Devi at Maithon Dam Project.

Time—Morning.

Ram and Rahim pay obeisance to Mahatma Gandhi and other patriots who have sacrificed their lives for the independence of India. They also proudly declare that as they are all working for the development of their own country, they do not feel any fatigue at all.

Then the visitors enter, and express delight at the wonderful sight of the Dam. These four visitors represent four different types—Pelave Kumar—poetic, Sanatana—orthodox, Damodar—witty and humorous, Manjula Devi—ultramodern.

ŚANTI-VACANAM (Song)

Obeisance to Mother India, whose heavenly beauty is manifested in different glorious forms, in different glorious seasons. Eternal Victory to "Mahimamaya-Bhāratam" the glorious India. Om Śanti !

महिममय-भारतम्

डक्टर-श्रीयतीन्द्रविमलचतुर्धुरीण-विरचितम्

नान्दी

नमामि भारतं भा-रतं सततं
गृहीत-धरणी-समुन्नयन-व्रतम् ।
घोषा-वाङ्-मधुच्छन्दः-कवि-नुतं
शाश्वत-सभ्यता-विकाश-मण्डितम् ॥१॥
महामहिम हि देवेन्द्र-वन्दितं
नमामि भारतं भा-रतं सततम् ॥

(नान्द्यन्ते)

सूत्रधारः। अहो अपूर्वोऽयं देशोऽस्माकं भारतनामा यत्र शाश्वती साधना शोभनं रूपं धृत्वा नवनवमहिमानं प्रतियुगं भजते।

अद्य निखिल-भारताकाश-वाणी-कर्तृपक्षैरादिष्टोऽस्मि तस्याः साधनाया विभिन्नयुगीयं रूपमधिकृत्य रचितेन केनचिन् नाट्यवस्तुना दिल्लीनगरीस्थ-सज्जनचित्त-विनोदाय।

तदद्य वयं पश्चिमवङ्ग-सर्वकारीय-संस्कृत-शिक्षापरिषदध्यक्षेण डक्टर-श्रीयतीन्द्रविमलचतुर्धुरीणेन वैदिक-पौराणिक-महम्मदीय-वर्तमान-युगेषु नदी-

मातृकापूजन-संयमनादिकमधिकृत्य विरचितं "महिममय-भारत"नामकं स्वल्पाकृति रूपकं प्रयोक्ष्यामहे ।

(नटीमुद्दिश्य) देवि ! यदि तव कार्यमवसितं, तदत्र आगम्यताम् ।

नटी । (त्वरितं प्रविश्य) देव ! इयम् आगताऽस्मि ।

सूत्रधारः । आर्ये ! प्रतिश्रुतवान् अस्मि अद्य विभिन्नयुगेषु नदीस्तवन-संयमनादिविषयमधिकृत्य नाट्यामोदिनो विनोदयितुम् । समयश्च स्वल्प इति कृत्वा संक्षेप-प्रयोग एव समाश्रयणीयः ।

नटी । संक्षेप इति कृत्वा कथं भवान् विषीदति ? पश्यतु देवः—

संक्षेपेऽपि च सारगर्भविषयो हेयः कथं वा भवेत् ?
किं पानान्न चिराय यान्त्यमरतां जीवाः सुधाविप्रुषः ?
किं हालाहलमीषदप्युदरगं न प्राणिनो हन्ति वा ?
न न्यूनाधिकता विचारपदवीं यात्युत्तमे वस्तुनि ॥२॥

भारतजनन्या एतादृशो महिमा यत् तद्विषयकेण स्वल्पप्रयोगेणापि सर्वेषां परितृप्तिर्ध्रुवं भविष्यति ।

सूत्रधारः । देवि ! सुष्ठु भणितं त्वया ।

अद्भुतं भारतं क्षेत्रं सर्वजाति-प्रपोषकम् ।
विश्वशान्ति-विधायित्वान् नित्यं विश्व-विवन्दितम् ॥३॥
सप्तसिन्धु-सुधास्रावि सप्तलोक-प्रपूजितम् ।
सिन्धुक्षिता कृतं तत्र पश्य सिन्धोः समर्चनम् ॥४॥

इति प्रस्तावना

प्रथमोऽङ्कः

(वैदिकर्षिणा सिन्धुक्षिता पत्न्या शिष्येण च सह
सिन्धुनद्याः पूजनम्)

(प्रविशन्ति सिन्धुक्षित्, पत्नी शिष्यश्च)

सिन्धुक्षित्। पितुर्मे प्रियमेधस्याशीर्वादाद् यातु मे सिन्धुपूजा सार्थक्यम्। नद्य एव पालयन्ति देशं स्तन्यदानेन। यत् सत्यं न केवलं भूतले दिव्यन्तरीक्षादिष्वपि नद्य एव वस्तुतो मातृपदवाच्याः। तथाहि—

यथा वहन्त्यः सरितः पृथिव्यां
पुष्णन्ति नित्यं पयसा मनुष्यान्।
तथाऽमरादीनमरादिलोके.
भागीरथी तत्र परं प्रमाणम् ॥५॥

धन्यं भारतवर्षं यत्र राजन्ते सप्त सिन्धवः। मातरः स्रोतस्विन्यः! गृह्णीत मेऽर्घ्यम्।

इमं मे गङ्गे यमुने सरस्वति
शुतुद्रि स्तोमं सचता परुष्ण्या।
असिक्न्या मरुद्वृधे वितस्तया-
र्जीकीये शृणुह्या सुषोमया ॥[१]

सिन्धुक्षित्-पत्नी। आर्यपुत्रस्य देशहित-साधनमूलकं सिन्धुपूजनं दृष्ट्वा धन्यास्मि। किन्तु भवान् कथं "सप्त सिन्धवः" इति कथयति?

महत्यस्मिन् महादेशसदृशे देशे वर्तन्तेऽन्या अपि बह्व्यो नद्यः। यथा भवदुक्तायामेव ऋचि असिक्नी-वितस्ता-परुष्ण्यः। किञ्च, भारत-पूर्व-प्रान्तात् समागतेभ्यः श्रूयन्ते नामानि करतोयादीनां

---

(१) ऋग्वेद १०।७५।५

तथा दाक्षिणात्यात् समागतेभ्यः कृष्णा-कावेरी-गोदावरी-महानदी-प्रभृतीनाम् ।

सिन्धुक्षित् । अत्र सप्तशब्दस्य लाक्षणिकत्वकल्पनया बहुपरत्वं बोद्धव्यं सप्तर्षि-पञ्चाम्र-षोडशपिण्डादिवत् ।

शिष्यः । देव ! नदीसंपूजने को विधिः स्यात् ?

सिन्धुक्षित् । वत्स ! यथा मातृपूजने । मातुर्नद्याश्च पूजने विधेः पार्थक्यं किमपि नास्ति । मातुरेव मूर्त्यन्तरं नदी । तद्वज्जीवनाधायकत्वात् पुण्यात्मकत्वाच्च । यावज्जीवं मातृवत् पूजयेः स्रोतस्वतीः । तद् वत्स ! प्राञ्जलिर्नमस्कुरु मातृरूपा आपगाः ।

शिष्यः । (बद्धकरपुटः प्रार्थयते)

आद्या सृष्टिर्विधातुर्जलमयवपुषो हे तटिन्यो जननयो
युष्माकं स्नेहसिक्तास्त्रिभुवनभवना जीवसङ्घा ध्रियन्ते ।
धारा यासामपापा व्यपनयति मलं वाग्वपुश्चेतसां न-
स्ता यूयं भारतेऽस्मिन् प्रवहत परितो ग्रामपुर्यादिसीमाम् ॥३॥

(निष्क्रान्ताः सर्वे ।)

———

द्वितीयोऽङ्कः

(विष्णोस्तरलाकारेण भुवि गङ्गानाम्नाऽवतरणम्)

(रागरागिण्यो विकलाङ्ग-नरनारीरूपेण पथि शयानाः, प्रविशति च नारदः)

रागः कश्चन। देव ! को भवान् ? कस्मात् स्थानाद् आयाति ?

नारदः। (स्वगतम्) अहो साम्प्रतं रागा रागिण्यश्च परिपोषणं विना सामाजिकानामनुरागाभावाच्च सर्वथा विकलाङ्गा जाताः। अस्मिन् विषये आशुतोषस्य आशु तोषो विधातव्यः। (प्रकाशम्) भो रागरागिण्यः ! नारदनामा ऋषिरहं सङ्गीतशास्त्रानुशीलनतत्परः पृथिवीं परिभ्रमामि।

रागः। कष्टं भवादृशानाम् एव सङ्गीतशास्त्रे ज्ञानाभावात् साम्प्रतम् अस्माकम् ईदृशी समवस्था सञ्जाता।

अपि च—

विगानाद् गानानां सुचिरमिह सामाजिकजनै-
र्न रागा रागिण्यः प्रकृतिमुपगच्छन्ति सहजाम्।
दशा तस्मादेषा विकलकरणा नः समभवद्
वयं क्षिप्ताः सौधात् पथिरजसि दर्भाङ्कुरचिते ॥७॥

नारदः। भ्रातरो भगिन्यश्च ! किमहं करोमि। युष्माकं सम्माननं परिपोषणं च सर्वदा सर्वथा सहृदय-सानुराग-नित्यानुशीलनापेक्षि। सङ्गीतशास्त्रे तादृशी निष्ठा न विद्यतेऽधुना जागतजनस्य।

रागः। महर्षे नारद ! अस्मिन् विषये आशुतोषस्य आशु तोषो विधातव्यः।

नारदः। तदर्थं वयं सर्वे तत्सकाशे प्रार्थयामहे। स्वयं महादेवो गायति चेज् जगज्जनो निश्चितं सङ्गीतं प्रत्यवधानं दास्यति।

(शिवस्तुतिः)

सङ्गीतं नो नियमविधुरं विस्वरं खण्डितञ्च
ताले ताले कुरु लययुतं तानबद्धं महेश ।
अन्योन्यस्मै द्विषदविरतं प्रेममैत्री-विहीनम्
आविर्भावात्तव जगदिदं पूर्णमुज्जीवितं स्यात् ॥ ८॥

अयि करुणानिधे महेश !
पुनरुद्धर रागरागिणीहंसितोत्सं वदने विकाशय ।
मरुजीवनमेतदद्य नः कुरु गङ्गायमुनैक-सङ्गमम् ॥९॥

(प्रविशति सन्तुष्टो महादेवः)

नारदादयः । भगवन्तं महादेवं वन्दामहे ।

महादेवः । स्वस्ति वः सर्वेभ्यः । युष्माकं हितसाधनं ममाभिप्रेतम् । अहं गायामि चेत् समगोष्ठीकाः के मम सङ्गीतं श्रोष्यन्ति ? भवतु, स्मरणक्रमेण ब्रह्माणं विष्णुञ्चात्रानेष्यामि । (ध्यानं नाटयति)

(प्रविशतो ब्रह्मा विष्णुश्च)

महादेवः । चन्तव्योऽस्मि ब्रह्मन् भवता, भवता च विष्णो, युवयोः शान्तेर्व्याघातोत्पादनात् ।

ब्रह्मा । नहि, नहि देवदेव ! कथय किम् आवयोः करणीयम् ?

महादेवः । साम्प्रतं जगति सङ्गीतशास्त्रस्य समुपेक्षणहेतोरेते रागा रागिण्यश्च दीनदीनं जीवनं यापयन्ति ।

ततश्च—

मया गीतं गीतं प्रभवति किलैतान् सुखयितुं
दशां नीत्वा पूर्वामिति वदति मां नारदऋषिः ।
विदध्यां सङ्गीतं परमिदमृते श्रोतृ-पुरुषं
न लग्नं स्याद् धत्तां क्षणमिह युवां तत् करुणया ॥१०॥

विष्णुः । तथास्तु ।

(महादेवो गायति)

[श्रीश्रीसङ्गीतसरस्वतीस्तुतिः]

जीवनं गीतकं जीवनोज्जीवनं
चेतसो मङ्गलं तापसास्वादनम् ।
सर्वशान्तिप्रदं साधनासिद्धिदं
जीवताद् भूतले सन्ततं सेवितम् ॥११॥

प्रज्ञा-ब्रह्म-पराकारा नाद-ब्रह्म-स्वरूपिणी ।
सङ्गीत-भारती मातु साऽस्तु कल्याणकारिणी ॥१२॥
ओङ्कारो ज्ञान-सङ्गीत- साधना-परम-द्युतिः ।
अखिलं भुवनं व्याप्य तद् बहिश्च सदा स्थितः ॥१३॥
नादोऽनाहतरूपो यः शाश्वतः कालरञ्जकः
सा गीतभारती भूयाल्लोककल्याणकारिणी ॥१४॥

विष्णुः। अहो मधुरान्मधुरं सङ्गीतम् आनन्ददानपूर्वकं मां द्रावयतीव।

ब्रह्मा। सर्वथा प्रमत्तप्रमाथि सङ्गीतं, विशेषतः पुनः स्वरलयताना-न्वितं देवदेवोद्गीतम्। किन्तु किमेतत् ? सत्यमेव द्रवीभवति भगवान् विष्णुः। तत् कमण्डलुद्वारा तोयं गृह्णामि (तथा करोति)।

एतद्विष्णुश्रीदेहोद्भिन्नजलधारां जगतो मङ्गलायानवच्छिन्नधारया पुनः प्रवाहयामि च। (इति खातं निरूपयति)

महादेवः।

विश्वव्यापकविष्णुदेहविगलद्धारासमृद्धा सरिद्
गङ्गेति प्रथतामजस्रगमनात् सेयं त्रिलोकीतले ।
अस्याः पावनपावनो जललवः स्पृष्टोऽथ पीतोऽथवा
लोकानां जनिमृत्युतापशमनं नित्यं विदध्याच्छुभः ॥ १५॥

नमो भगवत्यै पतितपावन्यै गङ्गायै ।

(निष्क्रान्ताः सर्वे)

तृतीयोऽङ्कः

(साजाहानस्य नदीसंयमनपूर्वकं जलसेचनादिव्यवस्था)

(जाहानारा साजाहान-कन्या गीतिरता)

(गीतम्)

सदानीरेयं यमुना लसति पूर्णजीवना
रसघना प्रेमधना जागतविहारे।
कलिन्दकन्यका धीरा जगज्जन-सेवावीरा
प्राणसमर्पण-परा विभूति-सागरे ॥१६॥
प्रभो ! तव पदप्रान्ते जाहानारा सदोपास्ते
कालिन्दी वहतु कन्याचिरो नित्योषरे ।
स्नेहलता-प्रेमद्रुम-शोभन-भक्ति-कुसुम-
सौरभं प्रसरतु मम हृदि चिन्तापूरे
ला इलाहि इलाल्ला रे ॥१७॥

अहो जनको मे सदा प्रजापुञ्जहितसाधन-रतो लाहोरमण्डलं गतः, नाद्यापि पुनरागतः। किन्तु कथं नु तत् ? मातुर्ममताजस्य मे वियोगादनन्तरं जीवनं तस्य जातं क्षीणप्रवाहं दुःखातुरम्। अहो स्नेहातुरः पिता मे नित्यं जाहानारा जाहानारा इत्यनुसंदधान इव दिवसयामिन्यौ यापयति।

पितः पितर्मम झटिति पुनरागच्छ, जाहानारामस्तके कल्याणहस्तं ते विलेपय।

(प्रविशति सम्राट् साजाहानः।)

साजाहानः। मातर्जाहानारे ! अयमहं प्रत्यागतोऽस्मि। दुहितः ! दुःखविक्लवा चिन्तातुरेव कथं लक्ष्यसे ?

जाहानारा। त्वदर्थमेव मम चिन्ता।

मातुर्मे मरणात् प्रभृत्युपगता त्वज्जीवनस्रोतसः
शोच्या या खलु मन्दता न तु पितस्तस्या गतिर्भिद्यते ।
अश्रान्तश्च परिश्रमः प्रतिदिनं राज्याय कार्येस्त्वया
सोऽयं शोषयते वपुर्दिवपिनं तेनास्मि चिन्ताकुला ॥१८॥

साजाहानः । मदर्थ मा मातर्भावनां कार्षीः । आल्लाह् परमकृपालुः । सर्वस्य मङ्गलं स विधास्यति ।

जाहानारा । तव श्रमापनयनाय यामुनं वारि सहजसुभगं शीतमानेष्यामि (इति गन्तुमुद्यता) ।

साजाहानः । मातः ! बहोः कालादनन्तरं त्वामवलोक्य गता मे सर्वा क्लान्तिः । अत्रत्यं कुशलं ब्रूहि ।

जाहानारा । कुशलं सर्वेषाम् । किन्तु भवतः कुशलं जिज्ञासे ।

साजाहानः । कन्यके ! सर्वं सुष्ठु संघटितम् । साम्प्रतमेव मेऽभीष्टमेकं पूर्णतां गतं, यदर्थं ते माता ममताजो दुर्लक्ष्याऽपि निश्चितं हर्षमवाप्स्यति ।

जाहानारा । किं तत् ?

साजाहानः । मातः शृणु । सार्धद्विशतवर्षेभ्यः प्राक् फिरोज-शाह-महोदयेन भारतोत्तर-पश्चिमप्रान्तीय-जलधारानियन्त्रणं कथञ्चित् कृतम् आसीत् । तदनन्तरम् एतस्य जीर्णसंस्कारो न केनापि कृतः ।

अद्य प्रभृत्यष्टभ्यो वर्षेभ्यः प्राक् तव जननी मम प्राणप्रतिमा सर्वधर्मकर्मसहचारिणी ममताजो मां विहाय दिवं गता । ततः पूर्व सा कदाचिन् मह्यम् अकथयत्—"देव ! अखिलप्रजापुञ्जस्य हितसाधनाय जलप्रणाल्याः पुनः संस्कारं नवीनाकारेण जलप्रणालीनिर्माणं चावां कुर्वः" इति । ततः सा कृतकरपुटाञ्जलिर्मनसा सर्वाः स्रोतस्वतीः प्रणम्य सगद्गदकण्ठमवदत्—

आनन्दव्यञ्जनां वः सृजति कलरवो मानसे मे तटिन्य
ऊर्मिश्रेणी विशाला कमपि वितनुते चित्तलीला-विलासम् ।
प्राणैकग्रन्थि-पण्योच्चयविनिमयतः शोभते तीरयुग्मं
गत्या वो भङ्गिमत्या गतिमनवरतं विन्दते जीवनं च ॥१९॥

जाहानारा। अपि तदेव अभीष्टं मातुर्मे सिद्धिं यातम् ?

साजाहानः। अथ किम्। कान्दाहारजल-प्रणालीपूर्ण-निरीक्षा-परीक्षाकारी लाहोरराज्यशासकः प्रियो मे आलोमर्दान-खान एतद्विषये समुद्युक्त आस्ते। महता प्रयत्नेन सोऽग्रेसरीभवति। न मे कश्चन सन्देहो यदसावचिरेणैव कालेन अस्मानभीष्टफलं दर्शयेत् इति।

जाहानारा। महान् मे आनन्दः। पितः! साधनतत्परं प्रकृष्टप्रेम-पुष्टं जीवनं ते सर्वदा परहितव्रत-पालनजुष्टं भवतात्। आल्लाह विजयताम्।

साजाहानः। दुहिता मे सुखिनी भवतु, पितृभक्तिलसन्मानसा कन्यका मे सुखिनी जायताम्।

(अञ्जलिं बद्ध्वा स्वगतम्) आल्लाह !

अर्धाङ्गं वा ततो वाऽधिकमिह यदभूद् रत्नभूतं कलत्रं
तन्मे दुर्भागधेये विसदृशमिति किं त्वं मदङ्कादहार्षीः।
आस्तां तद् , या तु शिष्टा मम हृदयवनोद्यानवल्लीमतल्ली
कन्येयं सा मदङ्के वसतु चिरमिति प्रार्थनैका तवान्ते ॥२०॥

[उभौ निष्क्रान्तौ]

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चतुर्थोऽङ्कः

[ततः प्रविशति पथि प्रस्तर-स्थापनरतो रामो वालुका-
स्तरणरतो रहिमश्च]

रामः। भ्राता रहिम! अद्य यत्र विद्यते विशालं नगरं, कियद्भ्यश्चिन्मासेभ्यः प्रागपि तत्रासीद् अरण्यम्। समयं स्मर्यते किल यद् दिवापि न केवलम् अत्र शृगालाः हुक्का-हुया इति शव्दायन्ते स्म, परं श्वापदा अपि सुखं व्यचरन्। एतद्घटनञ्च नेतृस्थानीयानां देशप्रेममाहात्म्याज् जातम्। तत्—

ये देशमातुश्चरणार्चनायां
धृतव्रताः क्वापि च भारतस्य।
तेषां पवित्रेषु पदेषु कोटि-
कोटि-प्रणामा मम संविशन्तु ॥२१॥

रहिमः। अत्र चास्माभिर्महात्मनो गान्धेर्नाम प्राथम्येन ग्रहणीयम्।

स्वाधीनतां स्थापयितुं स्वदेश
आजीवनं यो युयुधे नयज्ञः।
दयालवे गान्धिमहात्मने मे
नमोऽस्तु जातेर्जनकाय तस्मै ॥२२॥

रामः। अथ किम्। भ्रातः पश्य, यद्यपि श्रमजीविनामस्माकं श्रमोऽवश्यमेव करणीयः, तथापि स्वग्रामाच्चलोन्नयनार्थम् अस्मद्देश-वाणिज्य-सौकर्यादि-विधानार्थं च परिश्रमकरण आस्ते महान् आनन्दः परमा शान्तिश्च। किन्तु अयमात्मीयताबोधः पराधीनतादशायाम् अल्पोऽपि नासीत्।

भ्रातर्मनसि मे महानुल्लासः समागतः, तद् गायामि।

(गीतम्)

भ्रातरो द्रुतं जागृत भारत-सन्तानाः ।
स्वराज्य-शासन-भार-ग्रहण-चिन्ता-कातर-
मङ्गलसाधनपर-कठोर-यातनाः ॥२३॥
धर्मधारा-दुर्निवारा कल्याण-सृष्टि-तत्परा
प्रोत्साहप्रवर्धना देशप्रेमघना
उत्साकारा दिवानिशं करोतु नः पुण्यदेशं
नन्दनसौरभपूतं हुंहुंकृतिधना ॥२४॥
श्रमं कुरुतातुलं देशमातृधनाः ॥
भ्रातरो द्रुतं जागृत भारत-सन्तानाः ॥

रहिमः । सर्वे वयं लब्धचैतन्या निश्चितमेव । श्रान्ति-क्लान्ति-भावापनोदने ममत्वबोध एव महत्तमः सहायः ।

तस्मात् परमानन्देन वयं राजपथनिर्माण-विषये मनो दध्मः ।

(तथा करोति)

रहिमः । क एते सुवेशा महाशया इत एव आगच्छन्ति ?

(ततो धीरं प्रविशन्ति दामोदरः पेलवकुमारः
सनातनः मञ्जुलादेवी च)

पेलवकुमारः । (दूरागतं जलप्रपातशब्दमभिलक्ष्य) सनातन ! शृणु स्वाधीनतानिर्घोषम् (कर्मरतौ रामरहिमावुद्दिश्य) इदञ्च पश्य स्वाधीनतामाहात्म्यम् ।

सनातनः । ननूभयमपि क्रियते । तत्र पुनरेतेषां कर्मवैचित्र्यमेव मां नितरामुत्साहयति । पश्य—

निर्दिष्टं कर्ममात्रं कथमपि विदधुर्ये पुरा जीविकार्थं
ते देशप्रेमहेतोर्विदधति परमोत्साहतः स्वं नियोगम् ।
तस्माद् यत् प्रागनैषुः श्रमनिरतजनाः कर्म मासेन निष्ठां
तत् साङ्गं कुर्वते ते त्रिचतुरदिवसैरद्य नूत्साहयोगात् ॥२५॥

भवतु दामोदरान्वेषणे स्थानीयजनानां साहायकं गृह्णीमः। (राममुद्दिश्य) बन्धो! कुत्र वर्तते दामोदरस्योदरबन्धनम्?

दामोदरः। मम उदरबन्धनम्? कदापि न,। कुत्र वा यशोदा माता, कुत्र वा दाम, कुत्र वा उदरम्? उदरबन्धनं द्वापरयुगे सम्भवति, न कलियुगे। अस्मिन् युगे जन्मपरिग्रह-समयादेव सर्वे सन्ताना लौहमया भवन्ति, तद् रज्जुबन्धनेन किम्?

सनातनः। दामोदर! किमुन्मत्त इव भाषसे? अस्मदन्यतम-मातुर्दामोदरनद्याः संयमनमधिकृत्य कथयति बन्धुः।

दामोदरः। भो महत्तम! नदीमपि मातृत्वेनोत्प्रेक्षसे? महती ते विश्वजनीनता।

सनातनः। रे प्रगल्भ! नेयमुत्प्रेक्षा।

जानासि चेन्नहि तदा शृणु सावधानं
त्रैमातुरा भरतभूमिभवा मनुष्याः।
अम्बाऽऽदिमा भवति सा ननु या प्रसूते
मध्या च देशजननी तटिनी तृतीया ॥२६॥

अत एव—

श्रद्धा यथा भारतसन्ततीनाम्
अनन्तधारा वलते प्रसूषु।
तथैव सा भारतमातृकायां
स्रोतस्वतीमातृषु च प्रगाढा ॥२७॥

दामोदरः। भो वाक्सर्वस्व! महतीं किल वक्तृतामुद्गिरसि कार्येण विसंवादिनीम्। यदि नद्यो जनन्यः किमिति ता बन्धनम् आपाद्यन्ते?

अत एव कलियुगस्य मातृभक्तिर्मां परशुरामं स्मारयति। अपि संयताः स्वमातरोऽपि न दुःखायिष्यन्ते।

सनातनः । भो न जानासि मातृहृदयं यदेवं ब्रवीषि । शृणु तथ्यम्—

नद्यो जनन्यस्तनयेऽनुकम्पया
गृह्णन्ति बन्धं यदनन्यचालिताः ।
न तेन ताः क्वापि भवन्ति विक्लवा
इष्टः सुतेभ्यः सुतरां पराभवः ॥२८॥

पेलवकुमारः । हन्त नवीनेयं नदीस्नेहावरणव्यवस्थाधुनिक-नेतृवृन्दानाम् ।

सनातनः । भोः पेलवकुमार ! नैकान्ततो नवीनमिति वक्तुमर्हसि । कुतः ?

सन्तोषणं किल विधाय पुरा नदीनां
प्रापुर्हि भारतसुता अजरामरत्वम् ।
स्वाधीनतां समुपलभ्य च नेतृवृन्दं
तत्रैव वर्त्मनि पुनः कुरुते प्रवृत्तिम् ॥२९॥

पलवः । भ्रातः सनातन ! तदेहि वयमपि नदीजननीः प्रार्थयामहे—

नवीने भारते वर्षे नवाकारेण योजिताम् ।
नव नद्यः प्रमोदन्तां लब्ध्वा पूजां सुतार्पिताम् ॥३०॥

मञ्जुला । तन्नितरां भविष्यति । यतो जननीपूजा भारतसन्ततीनां स्वतःसिद्धा एव, शेफालिकाद्रुमस्य यथा प्रातःसन्ध्यार्चनम् । किन्तु इदानीं दीर्घपथपर्यटनाच्छ्रान्ताऽस्मि ।

दामोदरः । तच् चा-नामकं ह्यध्वज्वरं प्राणदायकं कलियुगसोमरसं वयं साम्प्रतं पिबामः । ततो वज्रवद् दृढीभूता भूतजयाय प्रयतामहे ।

रामरहिमौ ! अस्मांश्चा-पान-स्थानं नयतम् । तदनु च दामोदर-नदी-संयमनस्थानम् ।

(इति सर्वे निष्क्रान्ताः)

———

पञ्चमोऽङ्कः

[प्रविशन्ति रामरश्मिभ्यां सह पेलवकुमार-सनातन-दामोदरा मञ्जुला देवी च]

मञ्जुला देवी ।

भारतस्य क्रमाद् भूयाज् जातीयाभ्युन्नतिः परा ।
विपुलं गौरवं तस्य प्रोज्ज्वलं भवतु स्थिरम् ॥३१॥

पेलवकुमारः । किन्तु कथं क्रमादिति ब्रवीषि ? अस्माकं प्रार्थनमचिरादिति ।

मञ्जुला । विगतशताब्दीद्वयमस्माकं देशस्य सम्पूर्णपराधीनत्वं न विस्मर्तव्यम् । विधेराशीर्वादाद् अपसृतायां वैदेशिकशासन-शृङ्खलायां जातीय-सर्वकारीयैः प्रोद्भाविता विविध-देशहितसाधनोपाया अस्माभिरनुसर्तव्याः । "शनैः पन्थाः शनैः कन्था शनैः पर्वतलङ्घनम्" इति सुष्ठुतम उपदेशः । महत्फलं कर्म सर्वदा समय-सापेक्षम् ।

दामोदरः । पेलव ! अप्येतदुक्ता विविध-देशहितसाधनोपायाः सर्वव्यापकाः ?

पेलवकुमारः । व्यापकतर-व्यापकतमानाम् उपायानामुद्भावनं रूपायणप्रचेष्टा च जातीय-सर्वकार-तृतीय-परिकल्पनायां भविष्यति । सम्प्रति ये ये विषया द्वितीय-पञ्चवार्षिक-परिकल्पने गृहीतास्ते ते प्राथम्येन कार्ये परिणम्यन्ताम् ।

(स्वगतम्) किन्तु, अप्येष यशोदास्नेहनिधिः श्रीलदामोदरो द्वितीयपरिकल्पनाविषये किमपि जानाति ?

(दामोदरमुद्दिश्य) भो नन्दनन्दन ! अस्माकमुपकारार्थं द्वितीय-पञ्चवार्षिक-परिकल्पनं विशदीकुरु ।

दामोदरः। बन्धवः सावधानं यूयं शृणुत।

वने पुरा द्वादशवार्षिकस्थितौ
त्रयं प्रणीयादिम-पञ्चहायनान्।
सम्मन्त्र्य सम्यक् परिकल्पना कृता
युधिष्ठिरेण द्विक पञ्चवार्षिकी ॥३२॥

मञ्जुला। तदा द्रौपदी किमुवाच ?

(सर्वे हसन्ति)

दामोदरः। (सप्रतिभम्) यथा वर्तमाने युगे भवादृश्यो वदन्ति, तथैव मञ्जुलां मञ्जुलां वाचम् उवाच।

सनातनः। पेलवकुमार ! सत्यतो रज्जुबद्धोदरेण सह दामोदर-बन्धनं द्रष्टुं वयमागताः।

भवतु। सत्यं मन्ये बहुमुखी सर्वथाऽस्माकं जातीय-सर्वकार-परिकल्पना। एकतो बहूद्देश्यमूलक-सेचन-परिकल्पना, विविधसेचन-परिकल्पना विद्युदुत्पादन-परिकल्पना च। अन्यतः

शिक्षा स्वास्थ्यं निकेतः श्रमिकसुखमथ ग्रामसीमादिरक्षा
सामाजिक्यः किलैता विविधविषयिकाः कल्पनायां व्यवस्थाः।
बाष्पाद्यैश्चालिता ये प्रवहणनिवहास्तत्पथा राजमार्गाः
पोताश्चाम्भोऽन्तरीक्षप्रचलनकुशलाः सन्ति चोन्नीयमानाः॥३३॥

पेलवकुमारः। भ्रातः सनातन ! बृहच्छिल्प-क्षुद्रकुटीरशिल्प-खनिजद्रव्योत्पादन-प्रभृतिपरिकल्पना च सुदूरप्रसारिणीं भविष्योन्नतिं सूचयति।

सनातनः। मया मन्यते कृषिकर्म प्रति जातीयसर्वकारस्य दृष्टिः समधिका।

दामोदरः। तदवश्यमेव। आदौ जगति उदरं तदन्वन्यत् सर्वम्।

पेलवकुमारः। अयि उदरसर्वस्व ! दूरं याहि, शृणु। देशोऽस्माकं कृषिप्रधानः। तस्मात् प्रथम-पञ्चवार्षिक-परिकल्पनायां तत्रैव पूर्ण-व्ययाङ्कस्य अर्धांश एव नियोजित आसीत्।

किन्तु रामरहिमौ ! कियद्दूरे वा युष्माकं माइथन-बन्धनम् ? मार्तण्डदेवस्य प्रसादो मञ्जुलादेवीं न प्रसन्नां करोति ।

दामोदरः । पुनरेष उदरदेवोऽपि मां सान्तर्दाहं ज्वालयति । केवलं पेयालात्रय-परिमिता-चा-अतितरला, दुग्धोच्छला, कर्कशहस्त-स्पर्श-विकला; इत उदरज्वाला ! जातीयसर्वकारस्य कृषिः, कृषिरेव सर्वोत्तमा ।

रामः । इतः क्रोशार्धे माइथन-बन्धनम् । किन्तु महोदय ! कथं जातीयसर्वकारेण केवलं कृषौ एवार्धांशो व्ययितः ।

पेलवकुमारः । शृणु, भ्रातः शृणु । अस्माकं देशे प्रतिवर्षं चत्वारिंशल्लक्षसंख्यका जनास्ततोऽभ्यधिका वा वर्धन्ते ; ततः पञ्चवर्षावसाने प्रायेण सार्धद्विकोटि-संख्यकजनानां वृद्धिरप्यस्माभिर्निश्चितं चिन्तनीया ।

दामोदरः । यो महाशय उदरं दत्तवान्, स एव चिन्तयिष्यति, कथमस्माभिश्चिन्ता कार्या ?

(सर्वेषाम् ईषत् हास्यम्)

पेलवकुमारः । किञ्च

आसन्नुर्वरताविधानविमुखा वैदेशिकाः शासका-
स्तेनोत्पादनशक्तिरपि कृशतां भूमेरहो भूयसा ।
प्राणान् देशनिवासिनां प्रथमतः संरक्षितुं सादरै-
रुत्साहः क्रियते तदद्य विपुलः कृष्युन्नतौ नेतृभिः ॥३४॥

मञ्जुला देवी । सर्वेषु परिकल्पनाविषयेषु मे मनः सर्वदा नदी-बन्धन-जलप्रवाहण-विद्युदुत्पादनविषयं धावति ।

दामोदरः । मम मनस्तु मत्स्यसंख्यावृद्धिं प्रति । कथं ते जलजीविनः क्रीडारमणाः स्थलम् आगत्यात्मदानविनिमयेनास्माकम् उदरज्वालां निवारयन्ति ? अहो परोपकारिणो मत्स्यतनयाः !

सनातनः । जलसेचनसुष्ठुव्यवस्थापनेन पानीयजलसुव्यवस्थाऽपि सममेव क्रियते । रोगाणामपि तेन दूरे पलायनमनिवार्यरूपेण संघटते ।

मञ्जुला देवी। अत एव ब्रवीमि परिकल्पनेषु सर्वोत्तमं नदी-संयमनं नाम।

किन्तु कियद्दूरे वा माइथन-बन्धनम्? भवतां क्रोशार्धं योजनवत् प्रतिभाति।

रश्मिः। एतदेव बन्धनस्थलम्, सम्यक् पश्यन्तु भवन्तः। श्रूयते किल भाकर-लाङ्गल-बन्धनमेव जगति सर्वश्रेष्ठं नदीबन्धनस्थानमिति।

पेलवकुमारः। तदेव स्वयं प्रधानमन्त्रिणा नेहरुमहोदयेन उद्-घोषितम्। किन्तु विभिन्नदृष्टिकोणेभ्य आन्ध्रमहीशूराञ्चलयोस्तुङ्गभद्रायाः, मध्यप्रदेश-राजस्थानयोश्चम्बलनद्याः, आन्ध्रसर्वकारस्य नागार्जुन-सागरस्य, आन्ध्रोडिष्याराज्यसीमान्तवर्ति माचकुन्दनद्या अन्येषां परिकल्पनानां च स्वस्व-माहात्म्यं वर्तते एव।

मञ्जुला देवी। एवं साकल्येन कति नदीबन्धन-परिकल्पनाः कृताः।

सनातनः। त्रिशती।

मञ्जुला। अहो आश्चर्यम्! महान् खल्वस्माकं देशो यत्र सर्वविषयेष्वेव महत् सम्भावनं दरीदृश्यते।

(सर्वे माइथन-बन्धन-स्थानमुपागताः सविस्मयमवलोकयन्ति)

राम-रश्मी। पश्यन्तु भवन्तः। अहो चमत्कारित्वम् आधुनिक-प्रयोगकौशलस्य!

दामोदरः। येन दानवविक्रमस्याणविक-विस्फोरणस्य जन्मानायासेन स्वीकृतं जगतो-निमेषाभ्यन्तरे विनाशाय।

सनातनः। परमानन्दविधायकः शिवोऽपि क्वचित् ध्वंसकारको रुद्रो भवति।

भ्रातरः! पश्यत पश्यत—गाढया बुद्धिमत्तया प्राकारस्य सर्वं स्थानमित्थं निश्छिद्रीकृतं यत् तरलं जलं लवाकारेणापि न ततो बहि-र्गच्छति। जलस्फीति-निवारणार्थमपि विहितो विशेष उपायः।

सना। विज्ञानशक्तिश्चरमोन्नतिस्था
लोकोत्तरं विस्मयमादधाति।
अस्याः प्रसादादधुना धरण्याम्
असाध्यता वाचि परं निबद्धा ॥३५॥

पेलवकुमारः। नीलनीलो जलराशो रे बालसागरे।
अगस्त्य-गण्डूषपान-त्वरित-पुनरुद्गरण-
प्रजनित-सुधास्वप्नो विश्वे मायापरे ॥३६॥

किन्त्वेष स्वप्नाविष्टो जलराशिः समयान्तरे विशेषतो वर्षाकाले कोटि-कोटि हस्तिशुण्डादण्ड-ताडित-घट्टित-विघूर्णितं प्रचण्डं रूपं धत्ते।

पेलवकुमारः। अवश्यमेव। तदानीं तु—
झटिति स्वप्नावसाने दृष्टप्राणप्रियस्थाने
नीयमाना स्रोतस्विनी प्रमत्तविहारे।
गोमहिषगणावास-सविशेष-सवनाश-
समुत्पाद-पूर्णोल्लासाऽसार-संसारे ॥३७॥
तटिनी रासधाविनी प्रणयिबाहुशोभिनी
कोटि-कोटि-करयुता गलित-गलहारे।
क्रीडारसे विलापिनी कृष्णमायाविलासिनी
यमुना नीलकान्तच्छाया गलदश्रुसारे ॥३८॥

मञ्जुला देवी। किन्तु तदानीन्तने कालेऽस्वाभाविकीमवस्थां भजमानाऽपि जननी सरित्—
तनयस्नेहविह्वला कोटिवक्षःसुधामला
क्षेत्रसारं विकिरति भूमौ क्षीणसारे।
वराभयदानपरा स्नेहोत्तोलितकरा
तरणीशतभूषणा वर्षाधारासारे ॥३९॥

रहिमः। महोदयाः। उच्चबन्धनप्राचीरस्याधस्तात् पश्यन्तु भवन्तः। प्रचण्डगत्या वहन्ति जलस्रोतांसि।

पेलवकुमारः । अहो ! एतदेव श्रेष्ठं दृश्यम्—

सम्मुग्धा इव जृम्भकेण समरे निद्रापिताः सैनिका
ये स्तब्धा जलराशयः खलु मया पूर्वं समालोकिताः ।
मन्त्रोत्सारित-गाढ-सुमय इवोद्दामा दनोरात्मजा
रोषोन्नद्धफणा यथा च फणिनो धावन्ति तेऽमी क्षणात् ॥४०॥

अपिच

विज्ञानोपचितेन यान्त्रिकबलेनापादितानां स्थितिं
तोयानां चिरकालसञ्चितमहारोपो न्वयं धावति ?
यद्वा यूथमिदं प्रमत्त-करिणामुत्खात-केलिप्रियं ?
यद् दृष्ट्वेत्थमनेक-तर्करचना चेतो ममाक्रामति ॥४१॥

रामरहिमौ । भवताम् आगमनेनास्माकं वहुलोपकारः सञ्जातः । सर्वदा सुयोगसमये भवताम् अत्रागमनं प्रार्थयावहे ।

पेलवकुमारः । अतः परं को व उपकारः करणीयः ?

रामः । महोदयाः !

सुप्राता रजनी जनिश्च सकला सञ्जादभून्नः सता-
मेतावद्दिनमास्म रासभनिभा धुर्या वयं केवलम् ।
नन्दामोऽद्य नवं निपीय भवतां ज्ञानोपदेशामृतं
ज्ञानान्नाधिकमस्ति किञ्चिदिति वो याचामहे किं पुनः ॥४२॥

तथापीदमस्तु—(भरत-वाक्यम्)

वर्षतु जलदो वाञ्छितकाले
लसतात्तटिनी ताले ताले ।
ह्रदिनीवन्धे सम्भृतसलिले
राजतु रमया शान्तिविमले ॥४३।
ॐ शुभं देशे शान्तिसुश्रृङ्खले ॥

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महिममय-भारतस्य पद्यसूची

महिममय-भारतस्थ श्लोकानां छन्दःसूची

		श्लोकसंख्या
अनुष्टुप्	...	३. ४, १२, १३, १४, ३०, ३१
उपजाति	...	५, २१, २२, २७, २८, ३२, ३५
पज्झटिका	...	४२
मन्दाक्रान्ता	...	८
वसन्ततिलका	...	२६, २९
शार्दूलविक्रीडित	....	२, १५, १८, ३४, ३९, ४१
शिखरिणी	...	७, १०
सुन्दरी	...	९
स्रग्धरा	...	६, १९, २०, २५, ३३

SOME PRESS OPINIONS REGARDING OUR DRAMAS : 1959

1. THE HINDU, THURSDAY, OCTOBER 15, 1959.

LIFE OF SAINT HARIDASA

Bengali Troupe's Sanskrit play

Madras, Oct. 14

"Sri Mahaprabhu—Haridasam," a classical drama in Sanskrit, was staged to-night at the Rasika Ranjani Sabha Hall, Mylapore, by Pracya-Vani-mandir, Calcutta. Mr. Bishnuram Medhi, Governor of Madras, presided.

The 140 minute play, which depicts the life of the Bengali Saint Sri Haridasa, has been composed by Dr. Jatindra Bimal Chaudhuri, Secretary of the Sanskrit Siksha Parishad. West Bengal Government, and formerly Principal of the Government Sanskrit College, Calcutta. The portrayal of the Saint by Prof. Asoke Chatterji Sastri is vivid and pleasant music is provided by Sri Bimal Bhushan. The other artistes, who include a number of Professors from various Colleges in West Bengal, play their respective roles in an impressive manner.

Welcoming the gathering on behalf of Sri Gaudiya Math, under whose auspices the drama was arranged, Swami Nishkinchan Maharaj said the play was intended to create a sense of devotion among the public and also revive Sanskrit Language.

Mr. Medhi congratulated the producers of the play on their venture and said their main object, namely to rouse a sense of devotion among the public, had been more than fulfilled. He was sure that the artistes, by using simple Sanskrit, which was easily understood by a large number of people who were not well-acquainted with the language, would be able to carry the message of Sri Haridasa from one corner of the country to the other. He hoped the staging of plays like this would contribute much to the integration of the material, spiritual and moral progress of this country.

Mr. M. Patanjali Sastrī, retired Chief Justice of the Supreme Court, who spoke in Sanskrit, said all Sanskrit lovers were grateful to the organisers of the drama and the artistes for their efforts to propagate *Bhakti* and Sanskrit in this country.

Sri Adidevananda of Sri Ramakrīshna Mission also commended the artistes of the troupe for their efforts to present devotional plays in Sanskrīt.

Dr. Jatindra Bimal Choudhuri, who spoke in Sanskrit on the occasion, explained the place of Sanskrit in the present context of the world.

2. THE HINDU, FRIDAY, OCTOBER 23, 1959.

PROPAGATION OF SANSKRIT

PLEA FOR CONCERTED EFFORTS

MADRAS. Oct. 21

Mr. T. L. Venkatarama Aiyar. Chairman of the Law Commission, reiterated here to-day the claim of Sanskrit as the only Indian language that represented the national culture of this country.

Mr. Venkatrama Aiyar, who was speaking at a reception accorded to the members of the Prachya Vani Mandir, Calcutta, by the Madras Samskrita Ranga at the Y. M. I. A Mylapore, observed that Sanskrit had throughout the ages preserved the cultural unity of this country from Kashmir to Kanyakumari, and as such, its importance could not be over-emphasised. Sanskrit writers, he said, had always stated that drama represented the highest form of creative art and in Sanskrit they had a great tradition of drama from the time of Bhasa to the present day. Those who had had occasion to witness some of the dramas written by

Bhasa and Kalidasa could testify that Sanskrit could be used easily in ordinary conversation. If they were to maintain Sanskrit language, they must give every encouragement to dramatic art, he added.

Prof. Dr. Jatindra Bimal Chaudhuri, explained the work done by the Prachya Vani Mandir for the revival and propagation of Sanskrit in West Bengal and said that he had so far produced ten plays in Sanskrit. He said formerly they could not get more than a hundred people for Sanskrit dramas, but now thousands of people were attending Sanskrit dramas. This only indicated how the people were interested in the study of Sanskrit language. He appealed to all Sanskrit lovers in the country to unite together and take concerted action for the revival of the Sanskrit language.

The Sanskrit play on the life of the holy Mother, "Sri Saradamani Devi" was staged on the occasion by the dramatic troupe of the Mandir, Prof. Asoke Chatterji Sastri playing the role of Sri Ramkrishna Paramahamsa and Srimati Swapna Das, that of Sri Saradamani Devi.

Prof. Roma Chaudhuri, who directed the play explained the role of Sanskrit in the cultural life of this country and pleaded for greater encouragement to the efforts to revive and propagate Sanskrit.

Earlier welcoming the gathering and the members of the Mandir, Dr. V. Raghavan referred to the pioneering work done by the Suguna Vilas Sabha, the various Sanskrit Associations in the Colleges and Samskrita Ranga for the preservation of dramatic art in Madras.

3. THE MAIL, MADRAS, OCTOBER 23, 1959

IMPORTANCE OF SANSKRIT

T. L. VENKATARAMA AYYAR'S VIEW

MÁDRAS, Oct. 23 : Mr T. L. Venkatarama Ayyar, Chairman of the Law Commission said Sanskrit was the only language which represents national culture.

Speaking at a reception given to the Prachya Vani Mandir, Calcutta, by the Madras Samskrita Ranga at Y. M. I. A. Mylapore, on Wednesday, Mr. Venkatarama Ayyar pointed out that Sanskrit had throughout the ages preserved the cultural unity of the country.

Prof. Jatindra Bimal Choudhury explained the work done by the Prachya Vani Mandir for the revival and propagation of Sanskrit in West Bengal.

The Sanskrit play on Sri Saradamani Devi was staged by the dramatic troupe of the Mandir. Prof Asoke Chatterji played the role of Sri Ramakrishna Paramahamsa and Miss Swapna Das acted as Sri Saradamani Devi.

Prof. Rama Choudhury, who directed the play, pleaded for encouragement of efforts to revive and propagate Sanskrit. Dr. V. Raghavan earlier welcomed the gathering.

Addressing the Presidency College Sanskrit Association, Dr Venkatarama Ayyar said to appreciate the true values of life and imbibe the culture of India, Sanskrit was indispensable.

Prof, P. Thirujnanasambandan, Head of the Sanskrit Department, earlier welcomed Mr Venkatarama Ayyar. Miss V. Ganga Bhavani, Secretary of the Association, offered vote of thanks.

4. The weekly Mail, Saturday, October 24, 1959

Sanskrit Play on Sri Aurobindo

Calcutta Troupe's Performance

Madras, October 24: A Sanskrit play, based on the life of Sri Aurobindo, written by Dr. J. B. Chaudhuri, was recently staged at the Aurobindo Ashram in Pondicherry by the Prachya Vani Sanskrit Dramatic Troupe of Calcutta.

Entitled "Bhārata-Hridaya-Aravindam" (the Heart-Lotus of India), the play high-lighted various episodes in Sri Aurobindo's eventful life. The scene depicting Aurobindo's trial in the Manicktola Bomb Conspiraly Case with the late Deshbadhu Chittaranjan Das as his Defence Counsel, particularly moved the vast audience at the performance.

The troupe put on boards two more Sanskrit plays at the Ashram before returning to Madras on their way back to Calcutta. The troupe also staged another Sanskrit drama, Shakti-Saradam, at the Madras Sanskrit Ranga, on the occasion of a reception given by the Ranga in their honour.

5. HINDUSTHAN STANDARD

Calcutta, Friday, Oct. 30, 1959

SANSKRIT PLAYS AT MADRAS AND PONDICHERRY

By A Correspondent

The Pracyavani Mandir which has already earned an All-India reputation by staging Sanskrit dramas in different parts of India. earned fresh laurels by staging six Sanskrit dramas (composed by Dr. Jatindra Bimal Chaudhuri and directed by Principal Dr. Rama Chaudhuri) in Madras and Pondicherry Sri Aurobindo Ashram.

The dramas staged included *Mahaprabhu-Haridasam*, *Shakti-Saradam*, *Bharata-Hridya-Aravindam*, on the holy lives of Bhakta Haridas, Sri Saradamani Devi and Sri Aurobindo respectively. Three were staged in Madras under the auspices of Sri Gaudiya Math, Madras Sanskrit Ranga and Ramkrishna Mission. Sarada Vidyapith, Madras, and three were staged at Pondicherry Ashram with the blessings of the Mother. The Gaudiya Math function was presided over by the Governor of Madras.

The Pracyavani Mandir troupe was given a reception by Dr. Raghavan and others under the auspices of Madras Sanskrit Ranga at the YMCA, Roypettah. All the six dramas were highly appreciated for the simplicity and sweetness of language and high class acting of the Pracyavani Sanskrit Players' troupe, constituted mainly by Professors of Sanskrit of different Universities and Colleges of W. Bengal.

6. AMRITA BAZAR PATRIKA, SATURDAY OCTOBER 31, 1959

PRACHYAVANI'S SUCCESS

The Prachyavani Mandir Sanskrit Players' troupe won warm public appreciation at Madras and Pondicherry by three Sanskrit plays composed by Dr Jatindra Bimal Chaudhuri and directed by Dr. Roma Chaudhuri.

Under the auspices of the Gaudiya Math, "Mahaprabhu-Haridasam" was staged by the troupe at the Rasika Ranjani Hall on the 14th October. The Governor of Madras presided.

At Sri Aurobindo Ashram at Pondicherry the staging of "Bharata Hridaya Aravindam" (Heart-lotus of India), based on the life and activities of Sri Aurobindo on the 17th October, was highly appreciated by the Ashramites. Each member of the troupe acquitted himself creditably.

On the party's return to Madras, "Shakti Saradam" was staged at the Ramkrishna Mission Sarada Pith on the

20th October and again at the Y. M. C. A. under the auspices of the Madras Sanskrita Ranga on the 21st October. Shri T L. Venkataraman Aiyar, Chairman Law Commission, Shri T. Chandrasekharan and Dr. Raghavan complimented the troupe on the ability with which it staged the play. Dr. Chaudhuri gave a suitable reply. During his stay in Madras, he addressed several educational and cultural institutions in the city stressing the importace of Sanskrit studies in India's national life.

Press Opinion about Sanskrit dramas staged during Christmas Vacation, 1959

7. DECCAN HERALD, BANGALORE

January 2, 1960.

'SAKTI-SARADAM' Staged

Sanskrit Drama

Accustomed as we are to see only Sanskrit Classics on the stage, it was an interesting experience to witness a play on a contemporary subject, when it came as a finale of the All India Bengali Literary Conference at Bangalore on Sunday last. The play 'Sakti-Sāradam' was composed by Dr. Jatindra Bimal Chaudhuri of the Prachya Vani Mandir of Calcutta who has similar works on Yasodhara, Chaitanya, etc, in Sanskrit to his credit. The play portrayed the life of Sri Saradamani Devi, the Holy Consort of Sri Ramkrishna Paramahamsa.

Only the first half of it being presented, Sakti-Sāradam in eight scenes illustrated some incidents in her life as well as of Sri Paramahamsa, well-known to all acquaieted with the latter's biography. Thus, we see her promise only to aid, and not to detract him, from the path of Spiritualism ; Ramkrishna worshipping her as the Mother Incarnate ; attack by the notorious Dacoit Kalu Bagdi, taming him and later, her temperamental nephew

Hridaya, into a submissive citizen, religious discourses of Sri Ramkrishna and his death after extracting a promise from Saradamani Devi to carry on his mission to show the path of spiritual solace to a sorrowing world,

The production of the play indicated an understanding of the technique. It had the traditional Nandi, Nati, Sutradhar, etc.; the musical part was not overdone. There were some delightful songs rendered by Purnendu Roy in the role of Narendra (Vivekananda-to-be) in harmony with the situation. Acting was good blending with the respective roles. With the haunted look and high emotion, Prof. Ashok Chatterji presented the role of Ramakrishna. Similarly, the character of Kalu Bagdi was handled with verve by Prof. Ravindra Nath Bhattacharya. Prof. Swapna Das as Sāradamani gave a dignified characterisation.

The farce about the westernized society was perhaps intended to replace the Vidusaka. The contemporary costumes gave amusing moments. **On a stage devoid of any settings, the characters dressed and made up by one of the top-notch Artistes, Haripada Chandra, stood colourful and animated against the blue blackdrop—** Murali,

8. Amrita Bazar, Calcutta

Calcutta, Friday, January 8, 1960

Sanskrit Dramas in South

Three Sanskrit Dramas by Dr. Jatindra Bimal Chaudhuri, viz. "Śakti-Sāradam", "Mukti-Sāradam" and "Bhakti-Viṣṇupriyam" were staged by the members of the Prachya Vani Mandir at Bangalore and Pondicherry under the direction of Principal Dr. Rama Chaudhuri with great success.

"Śhakti-Saradam" was staged on the 27th December under the auspices of Nikhil Bharata Bengali Literary

Conference and "Mukti-Saradam" on the following day on the occasion of the Holy Mother's Birth Anniversary celebrated by the Ramkrishna Mission, Bangalore. The excellent Sanskrit pronunciation and acting of the members of the Prachya Vani captivated the vast audience in Bangalore Town Hall. The melodious songs of Sm, Chhabi Banerji was a very great attraction for all.

The Prachya Vani Śanskrit-Pali Player's troupe then left for Pondicherry for staging Dr. Chaudhuri's Sanskrit drama "Bhakti-Visnupriyam" under the instructions of the Mother of the Ashram.

Sanskrit Dramas staged in Delhi

9. HINDUSTHAN STANDARD

Calcutta, Friday, April 24, 1959

Sanskrit Drama

On the occasion of the All India Radio Drama Festival in New Delhi, the Sanskrit Drama "Mahimamaya-Bhāratam" composed by Dr. Jatindra Bimal Chaudhuri was successfully staged by men and women members of Prachya Vani Mandir (Institute of Oriental Learning) on 20th April last under the direction of Principal Dr. Roma Chaudhuri. This first public perfomance of a Sanskrit Drama on a modern subject was highly appreciated by the vast audience. Sri Anantasayanam Ayyenger, Speaker of the Loka Sabha, blessed the participants at the end of the show.

Profs. Ashoke Chatterjī, Gopika Bhattacharya, Rabi Bhattacharya, Siddheśwar Chatterji, Swapna Das and Sunanda Mitra were repeatedly applauded for their excellent acting. Music was by Sri Pankaj Kumar Mallik and Sri Gaurikedar Bhattacharya.

10. AMRITA BAZAR PATRIKA, SATURDAY, APRIL 25, 1959

Sanskrit Dramas Staged in New Delhi

On the occasion of the All India Radio Drama Festival, New Delhi, the men and women members of the Calcutta Prachya Vani Mandir (Institute of Oriental Learning) successfully staged two Sanskrit Dramas, 'Mahimamaya-Bhāratam," composed by Dr. Jatindra Bimal Chaudhuri and Bhāsa's "Pratimā-nātakam" on the 20th April last under the direction of Dr. Roma Chaudhuri. These were the first Sanskrit Dramas ever to be staged in New Delhi in public. The vast audience at the Talkotra Park, New Delhi, witnessed the entire performance in pin-drop silence. Sri Anantasayanam Ayyengar, Speaker of the Loka Sabhā, congratulated the participants for their laudable performances.

Dr. B. V. Keskar, Minister, Radio Broadcasting and Information, Sj. Ramadhyani, Secretary of his Ministry and Mrs. Ramadhyani, Sj. J. C. Mathur, Director-General, All India Radio, Swami Raṅganathānandaji, Head of Ramkrishna Mission and a large number of Professors, scholars and prominent citizens of New Delhi were present.

Prof. Ashoke Kumar Chatterji, Prof, Gopika Bhattacharya, Prof. Siddheswar Chatterji, Prof. Rabi Bhattacharjee, Prof. Swapna Das and Sm. Sunanda Mitra showed special excellence in acting and pronunciation. Music was by Sri Pankaj Kumar Mullick and Sri Gaurikedar Bhattacharya.

11. VISVAMITRA, 6th NOVEMBER, 1959

दक्षिण भारत में संस्कृत का प्रचार

कलकत्ता। प्राच्यवाणी मंदिर के प्रतिष्ठाता डा० श्री यतीन्द्र विमल चौधरी ने अभिनय के द्वारा भारत में संस्कृत के प्रचार के प्रसंग में दक्षिण भारत में २१ अभिनेता तथा अभिनेत्रियों के साथ जाकर लगातार १७ दिनों तक नाना स्थानों में संस्कृत अभिनय, संस्कृत संगीत तथा संस्कृत वक्तृताओंके द्वारा संस्कृत भाषा का प्रचार किया। ता० १४ अक्टूबर को रसिक रंजनी हाल मद्रास में डाक्टर यतीन्द्र विमल चौधरी विरचित संस्कृत नाटक 'महाप्रभु हरिदासम्' का जो अभिनय हुआ उसे देखकर मद्रास के राज्यपाल श्री विष्णुराम मेधी महोदय प्रसन्न होकर बोले कि यदि इस तरह भारत के विभिन्न भागों में संस्कृताभिनय आदि के द्वारा संस्कृत का प्रचार किया जाए तो भारत का महान उपकार अवश्य होगा। उस समय भारत के बड़े बड़े विद्वान उपस्थित थे। जिनमें भारत के सर्वोच्च न्यायालय के प्रधान न्यायाधीश श्री पतंजलि शास्त्री प्रभृति का नाम विशेष उल्लेखनीय हैं। शास्त्री जी ने भी प्रसन्नता प्रकट करते हुए शुभाशीर्वाद प्रदान किया। उसके बाद पाण्डीचेरी अरविंदाश्रम में भी १६, १७ तथा १६ अक्टबर को श्री चौधरी विरचित तीन संस्कृत नाटकों का अभिनय हुआ, जिनमें एक नूतन नाटक 'भारत-हृदयारविन्दम्' भी था।

उस नाटक के प्रदर्शन से प्रसन्न होकर वहां की अधिष्ठात्री श्रीमाताजी ने बहुमूल्य बहुत चीजें पारितोषिक में संस्कृताभिनय कर्ताओं को प्रदान कीं। उस आश्रम के विश्वविद्यालय के संस्कृत विभाग के द्वारा डाक्टर श्री चौधरी का बहुत सम्मान किया गया तथा इनके लिए शुभकामनाएं प्रकट कीं।

प्रत्यावर्तन के समय मद्रास संस्कृत रंग नामक संस्कृत संस्था के द्वारा प्राच्यवाणी मंदिर संस्कृताभिनय संघ को महाभिनन्दन दिया गया।

तथा वहां पर डाक्टर श्री चौधरी विरचित 'शक्ति-सारदम्' नामक संस्कृत नाटक अभिनीत हुआ। इसके अलावा बीसों बड़ी बड़ी संस्कृत संस्थाओं में आपकी वक्तृता हुई।

Opinion about Sanskrit plays staged at elhi.

12. THE YUGANTARA, CALCUTTA

যুগান্তর, ২৪শে এপ্রিল ১৯৫৯

সংস্কৃত নাট্যাভিনয়

নিউ দিল্লীর আকাশবাণীর নাট্যসমারোহে কলিকাতার প্রাচ্যবাণী মন্দিরের কৃতী সদস্যা ও সদস্যগণ ডক্টর যতীন্দ্রবিমল চৌধুরী বিরচিত সংস্কৃত নাটক "মহিমময়-ভারতম্" অধ্যক্ষা ডক্টর রমা চৌধুরীর প্রযোজনায় বিগত ২০শে এপ্রিল বিশেষ সাফল্যের সহিত অভিনয় করেন। নিউ দিল্লীতে সর্বপ্রথম জনসাধারণের নিকট অনুষ্ঠিত এই সংস্কৃত নাটক দেড় সহস্রাধিক দর্শক দুই ঘণ্টা ধরে বিশেষ উপভোগ করেন এবং মুহুর্মুহু করতালিধ্বনিতে আনন্দজ্ঞাপন করেন। অভিনয়ান্তে শ্রীঅনন্তশয়ানম্ আয়াঙ্গার (লোকসভার স্পীকার) অভিনয়-নৈপুণ্যের জন্য সকলকে অভিনন্দিত করেন। বেতার ও তথ্যমন্ত্রী শ্রীকেশকার, শ্রীরামধ্যানী, শ্রীজে. সি মাথুর (আকাশবাণীর ডিরেক্টর জেনারেল), রামকৃষ্ণ মিশনের অধ্যক্ষ স্বামী রঙ্গনাথানন্দজী প্রমুখ বহু বিশিষ্ট ব্যক্তি উপস্থিত ছিলেন। সঙ্গীতাংশে শ্রীপঙ্কজকুমার মল্লিক, শ্রীগৌরীকেদার ভট্টাচার্য, এবং অধ্যাপিকা স্বপ্না দাস অংশ গ্রহণ করেন। অধ্যাপক শ্রীঅশোক চট্টোপাধ্যায়, শ্রীরবি ভট্টাচার্য, শ্রীসিদ্ধেশ্বর চট্টোপধ্যায়, শ্রীগোপিকা ভট্টাচার্য, অধ্যাপিকা শ্রীস্বপ্না দাশ এবং সুনন্দা মিত্র অভিনয়-চাতুর্যে ও সংস্কৃত উচ্চারণের মাধুর্যে সমগ্র অভিনয়কে এক অপূর্ব সৌষ্ঠব প্রদান করেছিলেন।

13. THE LOKASEVAK, CALCUTTA

লোকসেবক, ২৪শে এপ্রিল, ১৯৫৯

দিল্লীতে প্রাচ্যবাণী কর্ত্তৃক

সংস্কৃত নাট্যাভিনয়

বিগত ২০শে এপ্রিল নিউ দিল্লী তালকোটরা পার্কে কেন্দ্রীয় সরকারের আকাশবাণীর তত্ত্বাবধানে অনুষ্ঠিত সমারোহে প্রাচ্যবাণীর সদস্য ও সদস্যাগণ কর্ত্তৃক ডক্টর যতীন্দ্রবিমল চৌধুরী রচিত "মহিমময় ভারত" নামক সংস্কৃত নাটক পরম কৃতিত্বের সহিত অভিনীত হইয়াছে। "মহিমময় ভারতে" যুগযুগান্তরে বাণিজ্য ও নদী সম্পদ্ সম্বন্ধে ভারতীয় ব্যবস্থাপনা সম্পর্কে নাট্যাকারে মনোরম চিত্রণ রহিয়াছে। এই গ্রন্থের প্রথম অঙ্কে সিন্ধুক্ষিৎ ঋষি ও তাঁর পত্নীর সিন্ধুপূজন, দ্বিতীয়ে বিষ্ণুর গঙ্গারূপধারণ, তৃতীয়ে সাজাহানের নদীবন্ধন, এবং চতুর্থে প্রথম ও দ্বিতীয় পঞ্চবার্ষিক পরিকল্পনানুযায়ী নদীবন্ধন, বৈদ্যুতিক শক্তি উৎপাদন প্রভৃতি বিষয়ের মনোরম আলোচনা রহিয়াছে।

এই অনুষ্ঠানে লোকসভার স্পীকার শ্রীঅনন্তশয়ানম্ আয়েঙ্গার, কেন্দ্রীয় মন্ত্রিগণ, সেক্রেটারীগণ ও অন্যান্য গণ্যমান্য ব্যক্তিগণ উপস্থিত ছিলেন। প্রত্যেক দৃশ্যেই বিশাল দর্শক মণ্ডলীকর্ত্তৃক অভিনেতা ও অভিনেত্রীগণ করতালি দ্বারা অভিনন্দিত হন।

অধ্যাপক শ্রীরবীন্দ্রনাথ ভট্টাচার্য, শ্রীঅশোক চট্টোপাধ্যায়, শ্রীসিদ্ধেশ্বর চট্টোপাধ্যায়, শ্রীগোপিকা ভট্টাচার্য, ও অধ্যাপক স্বপ্না দাশ স্বীয় অভিনন্দন কৌশলে ও উচ্চারণ মাধুর্যে সকলের বিশেষ প্রশংসা অর্জন করেন।

অভিনয়ের অন্তে শ্রীঅনন্তশয়নম্ আয়েঙ্গার অভিনেতা ও অভিনেত্রীগণকে বিশেষ আশীর্ব্বাদ জ্ঞাপনপূর্বক বিশেষ আনন্দ প্রকাশ করেন। এবং ডক্টর চৌধুরীর সংস্কৃত ভাষার সারল্যের জন্য বিশেষ সাধুবাদ জ্ঞাপন করেন।

14. THE JANASEVAK, CALCUTTA

জনসেবক, শনিবার, ৩১শে অক্টোবর, ১৯৫৯

দক্ষিণ ভারতে সংস্কৃত নাট্যাভিনয়

কলিকাতা প্রাচ্যবাণী মন্দিরের উদ্যোগে ৬টি অনুষ্ঠান

কলিকাতা প্রাচ্যবাণী মন্দিরের সদস্য ও সদস্যাগণ এবার দক্ষিণ ভারতে ডক্টর যতীন্দ্রবিমল চৌধুরী বিরচিত ছয়টি সংস্কৃত নাটক অধ্যক্ষা ডক্টর রমা চৌধুরীর প্রযোজনায় অভিনয় করিয়া প্রচুর যশঃ অর্জন করতঃ স্বদেশে প্রত্যাগমন করিয়াছেন।

মাদ্রাজ নগরে সর্বপ্রথম অভিনীত হয় "মহাপ্রভু—হরিদাসম্" নামক সংস্কৃত নাটক। এ নাট্যাভিনয়ে সভাপতিত্ব করেন মাদ্রাজের প্রদেশপাল শ্রীবিষ্ণুরাম মেধি। এই সভায় ভারতের ভূতপূর্ব প্রধান বিচারপতি শ্রীপতঞ্জলি শাস্ত্রী প্রভৃতি বিশিষ্ট সুধীবৃন্দ উপস্থিত ছিলেন। সভান্তে রাজ্যপাল, শ্রীযুক্ত পতঞ্জলি শাস্ত্রী, বাংগালোর রামকৃষ্ণ মিশনের অধ্যক্ষ শ্রীআদি দেবানন্দ স্বামী প্রভৃতি সকলেই নাটকটির সরল সুললিত ভাষা ও ভাবগাম্ভীর্য এবং প্রাচ্যবাণীর অভিনেতৃমণ্ডলীর উচ্চারণ বৈশুদ্ধ্য এবং অভিনয় কৌশলের ভূয়সী প্রশংসা করেন। মাদ্রাজের 'সংস্কৃত রঙ্গ' নামক সংস্থানের পক্ষ থেকে ডাঃ রাঘবন প্রমুখ সুধীবৃন্দ প্রাচ্য বাণী মন্দিরের অভিনেতৃমণ্ডলীকে স্বাগত সংভাষণ জ্ঞাপনের নিমিত্ত এক বিশিষ্ট সুধীবৃন্দের সভা আহ্বান করেন। এই সভায় শক্তি-সারদম্ নামক ডাঃ চৌধুরীর সংস্কৃত নাটকটি অভিনীত হয়।

পণ্ডিচেরীতেও শ্রীঅরবিন্দ আশ্রমের তত্ত্বাবধানে ডক্টর চৌধুরীর তিনটি সংস্কৃত নাটক অভিনীত হয়। তন্মধ্যে অন্যতম ডাঃ চৌধুরীর নবতম সংস্কৃত নাটক "ভারত-হৃদয়ারবিন্দম্।" শ্রীঅরবিন্দের দিব্যজীবন অবলম্বনে এই পূর্ণাঙ্গ নাটক সর্বপ্রথম নাটক। এই নাটক অতি কৃতিত্বের সঙ্গে অভিনীত হওয়ার পরে শ্রীমায়ের আশীর্বাদী বস্ত্রাদি অভিনেতৃমণ্ডলীকে প্রদান করা হয়। পণ্ডিচেরীর শ্রীঅরবিন্দ আশ্রমের সংস্কৃত বিভাগ ডাঃ চৌধুরীকে মানপত্র প্রদান করেন।

সমগ্র দাক্ষিণাত্য বঙ্গদেশের এই সংস্কৃত প্রচার প্রচেষ্টায় বিশেষ উদ্বুদ্ধ হইয়াছে, সন্দেহ নাই। এই অতি সুন্দর সুললিত সংস্কৃত ভাষাই যে ভারতের সর্বপ্রাদেশিক নিজস্ব ভাষা—এই উপলব্ধিতে দাক্ষিণাত্যবাসিগণ বিশেষ অনুপ্রাণিত হন এবং সংস্কৃত অভিনয় ও গানের মাধ্যমে সংস্কৃত প্রচারের প্রচেষ্টার জন্য ডাঃ চৌধুরীকে বিশেষ ধন্যবাদ জ্ঞাপন করেন।

15. THE JUGANTAR, CALCUTTA

যুগান্তর

৩রা নভেম্বর, ১৯৫৯

মাদ্রাজে সংস্কৃত প্রচার

(সংবাদদাতা প্রেরিত)

মাদ্রাজ, ২০শে অক্টোবর—সম্প্রতি ডক্টর যতীন্দ্রবিমল চৌধুরী কলিকাতা প্রাচ্যবাণীমন্দিরের সংস্কৃত নাট্যাভিনয়ের অভিনেতৃবৃন্দ সহ মাদ্রাজে আসিয়া, মাদ্রাজ প্রেসিডেন্সী কলেজ, বিবেকানন্দ কলেজ, রামকৃষ্ণ মিশন, সারদা বিদ্যাপীঠ মাদ্রাজ সংস্কৃত রঙ্গম্ প্রভৃতি বিশিষ্টতম শিক্ষানিকেতন সমূহে যেমন বহু সংস্কৃত ভাষণে সকলকে সংস্কৃত শিক্ষার প্রতি উদ্বুদ্ধ করিয়াছেন, তেমনি মাদ্রাজেও তাঁহার রচিত ছয়টী সংস্কৃত নাটকের অভিনয়ও সকলের বিশেষ আনন্দের কারণ হইয়াছে। **পণ্ডিচেরীতে তাঁহার রচিত অরবিন্দ বিষয়ক নাটকটীর অভিনয় পণ্ডিচেরী আশ্রমবাসিগণকে বিশেষ উদ্বুদ্ধ ও অনুপ্রাণিত করিয়াছে।** ডক্টর চৌধুরীর সহধর্মিণী ডক্টর রমা চৌধুরীও কতিপয় স্থানে ভারতীয় কৃষ্টি ও সংস্কৃত শিক্ষার প্রসারে বক্তৃতা প্রদান করিয়া সকলের ধন্যবাদ-ভাজন হইয়াছেন।

16. THE ANANDA BAZAR, CALCUTTA

আনন্দবাজার

কলিকাতা, শুক্রবার, ১২ কার্ত্তিক, ১৩৬৬

দক্ষিণ ভারতে সংস্কৃত নাট্যাভিনয়

প্রাচ্যবাণীমন্দিরের সংস্কৃত নাট্যপরিষদের সদস্যেরা সম্প্রতি যতীন্দ্রবিমল চৌধুরী রচিত তিনটী নাটক মাদ্রাজে এবং শ্রীঅরবিন্দ জীবন চরিত অবলম্বনে রচিত "ভারতহৃদয়ারবিন্দ" নামক সহ অপর ২টী নাটক পণ্ডিচেরী অরবিন্দ আশ্রমে রমা চৌধুরীর প্রযোজনায় অভিনয় করে খ্যাতি অর্জন করেছেন। মাদ্রাজ গৌড়ীয় মঠের তত্ত্বাবধানে "মহাপ্রভু-হরিদাসম্" নামক সংস্কৃত-নাটকের অভিনয় অনুষ্ঠানে মাদ্রাজের রাষ্ট্রপাল ও বিশিষ্ট নাগরিকগণ উপস্থিত ছিলেন। পণ্ডিচেরীতে সংস্কৃত নাটকের অভিনয় এই প্রথম।

17. THE SWADHINATA, CALCUTTA.

স্বাধীনতা, ৬ই নভেম্বর, ১৯৫৯

মাদ্রাজে প্রাচ্যবাণীর সংস্কৃত নাটক অভিনয়

কলিকাতার প্রাচ্যবাণীর সংস্কৃত নাট্যাভিনয়ের দল দক্ষিণ ভারতে ডাঃ যতীন্দ্রবিমল চৌধুরী রচিত ছয়টি সংস্কৃত নাটক অধ্যক্ষ ডাঃ রমা চৌধুরীর প্রযোজনায় অভিনয় করে প্রভুত প্রশংসা অর্জন করেছেন।

গত ১৪ই অক্টোবর মাদ্রাজ রসিকরঞ্জনী হলে রাজ্যপাল বিষ্ণুরাম মেধীর সভাপতিত্বে 'মহাপ্রভু - হরিদাসম্' অভিনীত হয়।

১৬ই তারিখে পণ্ডিচেরী অরবিন্দ আশ্রমে 'শক্তি শারদম', ১৭ই অক্টোবর আশ্রমের রঙ্গগৃহে 'ভারত হৃদয় অরবিন্দম' এবং ১৯শে তারিখে মহাপ্রভু—হরিদাসম অভিনীত হয়। এই নাট্য সঙ্ঘ ২০শে ও ২১শে অক্টোবর রামকৃষ্ণ মিশনের সারদা বিদ্যাপীঠে এবং 'মাদ্রাজ সংস্কৃত রঙ্গ' নামক স্থানে সারদামণি সম্পর্কিত নাটকটির পুনরভিনয় করেন।

মাদ্রাজের প্রায় সমস্ত পণ্ডিত ও সুধীব্যক্তি এই নাটকাভিনয় দর্শন করে সন্তোষ লাভ করেন এবং প্রাচ্যবাণীর অভিনেতৃবৃন্দের অভিনয় কৌশল, উচ্চারণ বৈশুদ্ধ্যের সকলে প্রশংসা করে। ইহাদের মধ্যে ভূতপূর্ব্ব প্রধান বিচারপতি শ্রীপতঞ্জলি শাস্ত্রী, আইন কমিশনের চেয়ারম্যান শ্রীবেঙ্কট আয়ার, শ্রী টি চন্দ্রশেখরণ এবং পণ্ডিচেরী আশ্রমের সংস্কৃতি বিভাগের নাম উল্লেখযোগ্য।

সমাপ্ত

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